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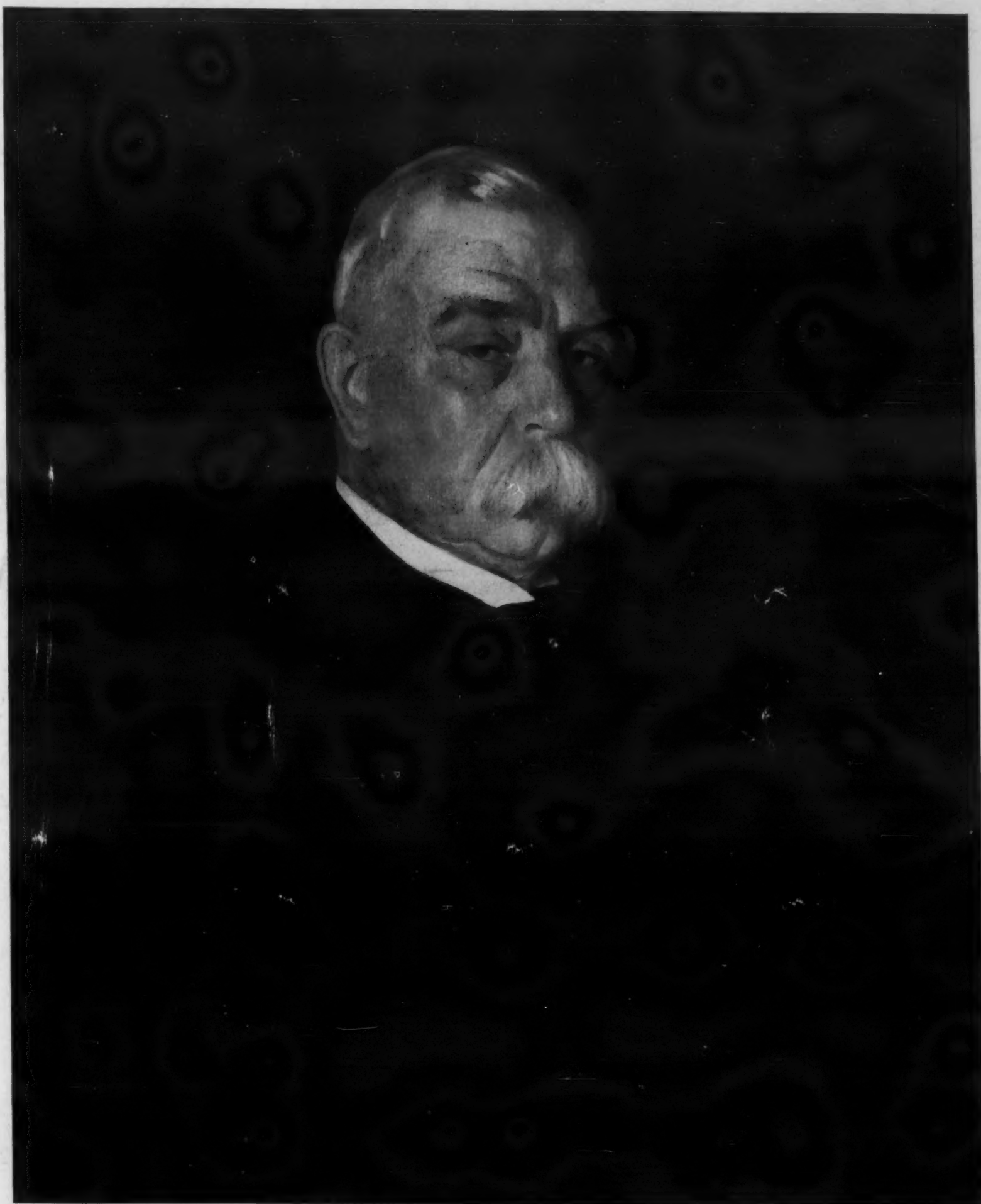
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The ART NEWS

VOL. XXX

NEW YORK, APRIL 30, 1932

NO. 31 WEEKLY



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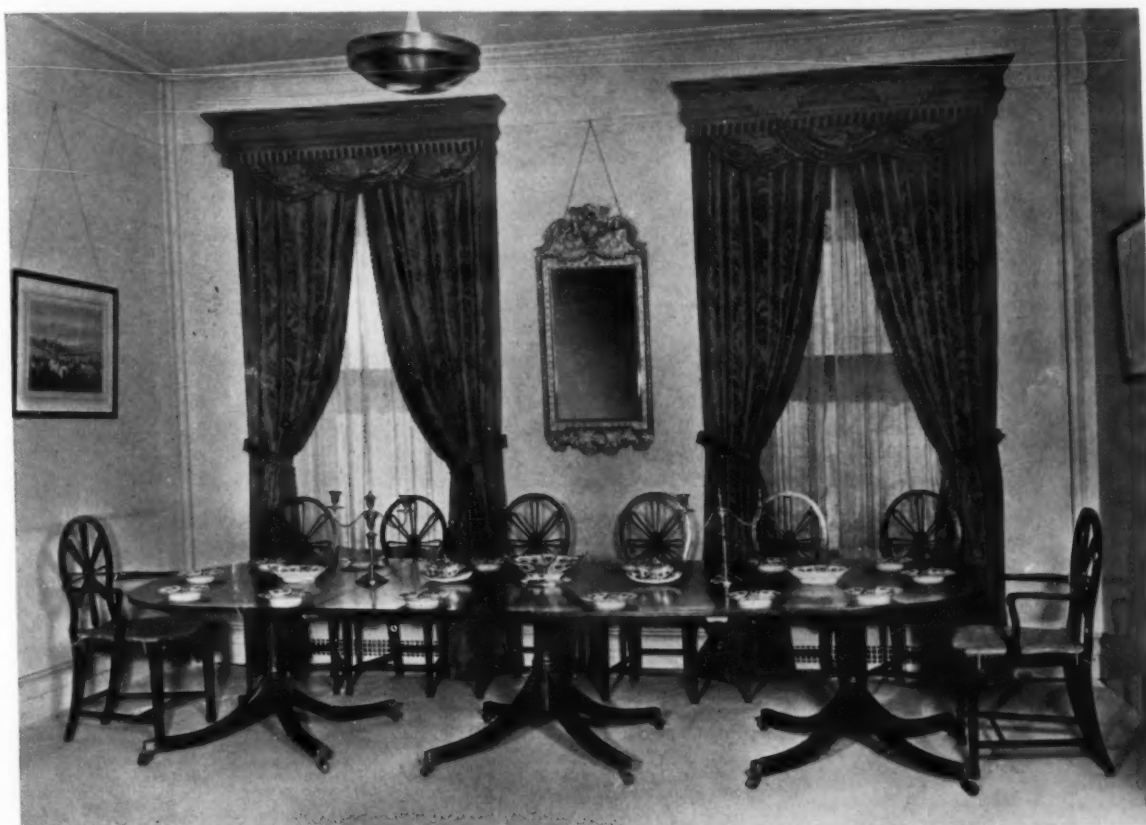
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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 30, 1932

1932 Salon of America Host to Many Exhibitors

Timorous Debutantes and Well Known Artists Mingle in 10th Anniversary Show at the American-Anderson Galleries.

By RALPH FLINT

The Spring Salon, comfortably lodged in the upper suite at the American-Anderson Galleries, duly celebrates its tenth anniversary.

It has proven in its first decade the wisdom of Hamilton Easter Field in establishing such an independently-minded organization, for while the quality of the exhibitions remains about the same from year to year it has at least been self-supporting from the start. A very distinguished board of directors, numbering forty or fifty well known artists, stands sponsor for this annual Salon, and in consequence it has a certain luster and éclat not usually associated with these free-for-all affairs. Furthermore Walter Grant and his staff are on hand to encourage the timid art enthusiast, although Mr. Grant announces that there is to be no bartering of any sort or kind, and that no tailor or dentist or green-grocer need apply.

If the two or three dozen important works could be subtracted from the general rank and file of the Salon, a very creditable showing would result. Among the notables on hand is Louis Eilshemius, who is to be found in most every show of consequence this year of his elevation to fame. He sends one of the later canvases with its strange, but thoroughly distinctive ochreous bordering, suggestive of artfully manipulated taffy. A bevy of nymphs are seen disporting themselves by the margin of some tropical stream and the title of the painting is "Ho! A Lion Is Coming!" While I prefer this artist's earlier style, I recognize the highly individual flavor of these apotheoses of feminine pulchritude. Certainly they are "signed all over" if any paintings ever were, and I have no doubt that they will be increasingly cherished with the years. Alexander Brook, also the proud possessor of a well individualized way of painting, sends a handsome landscape, "Black Ice," that is mature and commanding and altogether rewarding. Stuart Davis' "Place des Vosges" is a lively bit of abstract painting, not only an arresting item in itself, but doubly outstanding in an exhibition that is curiously devoid of contributions in this mode. Leo Katz's large panoramic "Sunburst" makes an effective note in the entrance gallery, and Yasuo Kuniyoshi sends one of his clever figure pieces, smartly painted and delicately understated. Kenneth Hayes Miller is also on hand with a typical "Heads," and Alice Newton's double figure composition fits easily into the general modernized scheme of the Salon. Ben Shahn, whose recent Sacco-Vanzetti exhibition at the Downtown Gallery was one of the

(Continued on page 6)



"THE BLUE BOY"

By THOMAS GAINSBOROUGH OR JOHN HOPPNER

Included in the notable art collection formed by the late George A. Hearn which will pass under the hammer at the American-Anderson Galleries on the evening of May 5.

Chester Dale Secures Important Boucher From Curzon Collection in American-Anderson Galleries' Sale

When one considers prevailing financial conditions, \$93,672.50 may be regarded as a distinctly high total for the famous collection of paintings, tapestries and objects of art which the Marquess of Curzon sent to this country to be sold at the American-Anderson Galleries on the evening of April 22. Again, it was proven that thoroughly authenticated art treasures of first rank fetch good prices, whatever the current outlook.

The highest bid was \$31,000 for Boucher's beautiful "Venus Consolant L'Amour," the most notable item in the sale and one of the important series of decorations which Louis XV commissioned the artist to paint for Madame de Pompadour at Choisy-le-

Roi in 1751. It was acquired by Mr. Chester Dale, one of the most discriminating collectors of French painting in the market, with Mr. Edouard Jonas, the well known dealer, his underbidder. This exquisite work of art, which was inherited by the late Marquis of Curzon from the late Baron Alfred de Rothschild, will be used on the cover of THE ART NEWS for May 7.

In fact, all of the outstanding pictures in the sale came from the Rothschild collection at Seamore Place and Halton in Bucks. Vigée-Lebrun's charming portrait of the Duchesse de Polignac, painted about 1782 and reproduced on page 12 of this issue, brought \$16,500. It went to Mr. Tony Biddle of Philadelphia, who secured this famous depiction of the intimate

friend of Marie Antoinette through Mr. H. E. Russell, acting as his agent.

The third highest bid was \$12,000 from Mr. T. V. Kroll for "Miss Katherine Angelo," painted about 1786 by Sir Joshua Reynolds. Two typical heads by Greuze were purchased by A. Rudert, agent, for \$5,200 and \$4,600 respectively. "Miss Larpet" by Hoppner, the full-length figure of a little girl seated on a knoll at the foot of a tree, brought \$3,000 from Mr. W. W. Seaman, acting as agent.

Mr. Seaman likewise was the successful bidder for two of the series of five large tapestries of about 1630 from the atelier of Franz van Mael-saek depicting "The History of Sci-

(Continued on page 13)

Benguiat Auction Realizes Grand Total of \$245,775

Shah Abbas Carpet Fetches \$62,000, Marquand Animal Rug \$35,000 in Sale at American-Anderson Galleries.

The sale of the V. and L. Benguiat collection of antique Oriental rugs at the American-Anderson Galleries on the afternoon of April 23 marked the dispersal of one of the finest aggregations of rare carpets that have ever been assembled. This collection, which realized a grand total of \$245,775, was started by its owner forty years ago and slowly built up until it comprised a remarkable representation of the rarest and most sought types in its field. In addition to all the leading New York dealers this unusual occasion brought to the auction rooms at the American-Anderson Galleries a most distinguished audience of private collectors and experts, among those present being Mr. and Mrs. Ernst Rosenfeld, Mrs. Ruby Schinas, Mr. Rene Gimpel, Dr. Preston Pope Satterwhite, Mr. George Hewitt Myers, Dr. R. M. Riefstahl, Mrs. Percy Straus, Mrs. Jesse Straus, Mr. Henry Ickelheimer, Mrs. William Douglas and Mrs. Henry Clews. While the highest figure of the sale, \$62,000, was paid by Starbuck & Hunt for the magnificent Shah Abbas animal carpet, reproduced on the cover of the April 16 issue of THE ART NEWS, French & Co., who secured the Marquand carpet for \$35,000 (the second highest price in the sale) were the largest individual purchasers. Approximately \$100,000 was spent by this leading firm for the many rare rugs and carpets which they acquired on this occasion.

Since both the Shah Abbas carpet acquired by Starbuck & Hunt with David Warfield as underbidder and the Marquand rug bought by French & Co., were both reproduced and fully described in previous issues of THE ART NEWS, further commentary upon the superlative quality and distinguished pedigrees of these pieces would be somewhat superfluous. A striking illustration of the great bargains that may now be secured in the auction room is, however, afforded by the contrast between the offers refused by Mr. Benguiat for his star pieces some two years ago and the sums realized in last week's sale. For the Shah Abbas carpet, which had remained in storage for thirty-two years, the sum of \$250,000 was declined, while in the case of the Marquand rug, secured against the late J. Pierpont Morgan twenty years ago, Mr. Benguiat likewise turned down an offer of \$85,000. It will thus be seen that in place of the \$335,000 which might have been obtained for these masterpieces of the Persian weavers' art in more prosperous times, the owners were forced to accept \$107,000 under present economic conditions—a striking moral lesson on the inadvisability of holding even the rarest works of art for too long a period.

As stated above, French & Company

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1932 Salon of America Host to Many Exhibitors

(Continued from page 5)

high spots of the season, sends a canvas that is interesting in conception, but held down to a large degree by ponderosity of pigment.

Usui Bumpel, a prominent member of the Japanese contingent that is inevitably on hand at these no-jury shows, has one of his best efforts here in "By the Window" and Isami Doi's "Stern of a Barge" is well sustained in the modern manner. Emile Branchard, Glenn Coleman, Sara Berman (recently seen at the New Art Circle), Edwin Booth Grossman, "Pop" Hart, Ethel Walton Everett, Emil Ganso, Wood Gaylor, William Meyerowitz, David Morrison, Reginald Marsh, Theodora Sangree, Ernest Fiene, Harold Weston, Nikol Shattenstein, Joseph Pollet, Marguerite Zorach, Max Weber, Claggett Wilson and A. Walkowitz are perhaps the most outstanding contributors.

There are surprisingly few mystery or "nutty" pictures to be seen. The large "Burglar's Hesitation" by R. Angiolini, a local house painter unless I am misinformed, is bound to attract attention, as this modernized version of "Susanna and the Elders" has all the elements of a popular success. There is also a likeness of Rivera on hand, who seems to be the man of the moment with the painting world in general.

William Zorach, Duncan Ferguson and Robert Laurent are among the sculptors present. Nearly four hundred items are shown, and many entries were turned down for lack of hanging space.

DURER REPORTED SOLD IN PRAGUE

BERLIN.—Newspaper reports again have it that "The Feast of the Rose Garlands," by Dürer, the property of the Strahov convent in Prague, has been sold to an American purchaser for \$1,000,000. Inasmuch as the Czechoslovakian government has declared that permission will never be granted for the exportation of this picture, this rumor, like those preceding it, may prove to be incorrect.—F. T.-D.

JONES TO DIRECT RADIO CITY ART

Robert Edmond Jones has been appointed art director of the Radio-Keith-Orpheum theatres in Radio City. The appointment was made by S. L. (Roxy) Rothafel in charge of theatrical enterprises at Rockefeller Centre. And already a special studio and a suite of work rooms are being provided for Mr. Jones in the plans now being made for the New International Music Hall.

Mr. Jones, who is one of the foremost scenic designers in the country, first came into prominence in 1915 when he staged *The Man Who Married a Dumb Wife* in the Granville Barker production. His most recent sketches and models, it will be recalled, were shown at the Bourgeois Galleries in March, among his latest sets there being those for *Mourning Becomes Electra*, *The Green Pastures* and the opera, *Wozzeck*.



PORTRAIT OF THE SCULPTOR, PAUL LEMOINE By INGRES
Recently acquired for the William Rockhill Nelson Trust of Kansas City from the Knoedler Galleries by Mr. Harold Woodbury Parsons, art adviser of the new museum.

DESIGNERS' NEEDS TO BE DISCUSSED

The first symposium to be held on the subject of vocational guidance in the design arts will be held at the Art Center Building on May 4 under the auspices of the New York Regional Art Council and the National Alliance of Art and Industry. At three sessions the graphic arts, costume and interior decoration will be discussed, and in every case an outstanding leader will tell of the opportunities available to designers in his particular field, together with the preparation necessary for such opening. Among the speakers will be Richard de Wolfe Brixey and Alon Bement, both of the National Alliance of Art and Industry; Harry A. Groesbeck, Jr., of the American Institute of Graphic Arts; Norman Price of the Society of Illustrators; Ray Greenleaf and Abbott Kimball of the Art Alliance, and Ruth Lyle Sparks of the Decorators Club.

Harvey Wiley Corbett, president of the N. Y. Regional Art Council, will preside at the dinner on the evening of the opening session. On this occasion Richard F. Bach, director of industrial relations at the Metropolitan Museum, will summarize the outlook of the present day. During the conference there will be on view the drawings submitted in competition for the scholarship offered to high school students by the New York Regional Art Council.

SPAIN TO PROTECT ART TREASURES

MADRID.—Stringent penalties, designed to bring out of hiding millions of dollars' worth of art and antique objects now concealed by the owners, are being considered by the Republican Government of Spain, reports *The New York Times*.

One of the first acts of the republic was to declare its control of Spain's artistic wealth, reckoned as second only to Italy's. The government is now completing a code of laws to provide for the protection of the nation's artistic treasures. This code will coordinate a series of provisional degrees which have forbidden the sale or exportation of art objects and antiques. These decrees also specified 1,100 historic showplaces, principally old castles, cathedrals and palaces, that the State will maintain and protect.

The Catholic church and some aristocrats who have lost their money are the principal owners of the property covered by the new code. The republic, according to Ricardo Domingo de Queta, director of the fine arts department of the Ministry of Education, does not intend to confiscate legitimately owned art or antiques, but only to guarantee their preservation for Spain.

Such famous sites as the cathedrals of Toledo, Seville, Burgos and Cordoba are included in the list of so-called national monuments.



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A KROLL BOUGHT BY METROPOLITAN

The Metropolitan Museum has recently purchased a portrait by Leon Kroll from the Milch Galleries, a canvas called "Nita Reading" and measuring 20 by 25 inches.

Other museums in which this well known American artist is represented are: the Chicago Art Institute, the Pennsylvania Academy, the Los Angeles Museum, the Detroit Art Institute, the City Art Museum of St. Louis, the Cleveland Museum, the Des Moines Museum and the Whitney Museum of American Art—in which last are two pictures, "Anne" and "Nude (Babette)." He has also received numerous awards.

Mr. Kroll was born in New York City in 1884. His first instructor in art was John H. Twachtman, and subsequently he studied at the Art Students' League, the National Academy of Design and with Jean Paul Laurens in Paris.

Washington Square Exhibit on View At Brevoort Hotel

An art exhibition portraying the history of Washington Square is on view at the Brevoort Hotel until June 4. The show is sponsored by the Washington Square Association and is part of the George Washington Bicentennial celebration.

The square which has had a rich and historic background once served as a reviewing ground for the first president. Later it became the city's Potters Field. The site was also used for the town gallows, the square being converted into a park in 1827. During the Civil War it was used as a training-ground camp for volunteer soldiers. In the past century Washington Square was the fashionable part of the city, and it has also housed many of the great figures in literature and art of today and yesterday.

Among the men and women who have achieved fame while living in Washington Square are: George William Curtis, Brander Matthews, W. D. Howells, Henry James, F. Hopkinson Smith, Edward W. Townsend, Julian Ralph, Richard Harding Davis, Samuel F. B. Morse, Prof. John W. Draper, author of *The History of the Intellectual Development of Europe*; Dan-



"NITA READING"

By LEON KROLL

Recently purchased by the Metropolitan Museum of Art from the Milch Galleries.

iel Chester French, the sculptor; Mark Twain, Nathaniel P. Willis, the poet, and David Graham Phillips, author of *The Great God Success*.

The exhibition at the Brevoort offers a panorama of the square during its varied career. Old portraits, prints and lithographs, many of them loaned by museums, historic societies and old families, picture the square as it was in by-gone days. The modern aspect of this section is represented in paintings done by William J. Glackens, Glenn Coleman, Ernest Lawson, Charles Logasa, George Constant, Stuart Davis, George C. Ault and Marguerite Zorach. Lithographs and etchings by Ernest Fiene, Raphael Soyer, Mildred E. Williams, Glenn Coleman, Peggy Bacon, William C. McNulty, Jerome Meyers, Nicolay

Cikowsky, Edward Hopper and John Sloan will be included in the exhibition.

Patrons for the show include Miss Louisa Verplanck Richards, Mrs. H. L. Schelling, Dr. and Mrs. Howard Duffield, Mr. Richard S. Childs, Mrs. H. de Wolf Fuller, Mrs. William W. Tompkins, Miss M. M. Mourralle, Mr. Louis Stewart, Jr., Mr. J. Clawson Mills, Mr. J. T. Johnston Mall, Mrs. Charles G. Child, Mr. George A. Plimpton, Mr. David H. Knott, Miss Anna L. Herrick, Miss Anna W. Olcott, Mr. Thomas Stewart, Mr. LeRoy E. Kimball, Mrs. Yarde Breese, Mr. C. O. Bigelow, Mr. and Mrs. August Zinsser, Mr. George H. Sullivan, Miss Grace Mitchell, Mr. and Mrs. Frank Stockbridge and Dr. and Mrs. Henry J. Spencer.

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Hearn 'Blue Boy' in Sale at American-Anderson Galleries

When the notable George A. Hearn art collection was sold in the spring of 1918 by the American Art Galleries, many of the pictures and art objects were bought in by members of the family. And now, for the second time, some of the most important numbers will appear at the American-Anderson Galleries in a sale to be held the coming week by order of the Hearn legates.

The paintings, among which will be offered the well known Hearn "Blue Boy" by either Gainsborough or Hoppner, will come up on Thursday evening, May 5. This famous portrait had been acquired at the 1918 sale by Mrs. Clarkson Cole, one of Mr. Hearn's daughters. The art objects are scheduled for the afternoon of the same day, and the whole aggregation goes on view today.

Gainsborough's "Blue Boy" or "The Portrait of Master Buttall" as it is sometimes called, which at one time belonged to the Duke of Devonshire and is now in the Huntington collection in California, is familiar to everyone through countless reproductions. "The Blue Boy" to come up next Thursday evening may have been painted by Gainsborough himself, who is supposed to have made two replicas of his most famous canvas, or it may be a copy by Hoppner, who for a time, it is recorded, was in possession of a "Blue Boy" by this contemporary whom he so much

admired. It is even contended that the Hearn "Blue Boy" is the first and original depiction made by Gainsborough.

The history of the Hearn "Blue Boy" is as follows. This picture was brought to this country by William H. Fuller on consignment from the famous London dealer of his day, Martin Colnaghi, who believed this canvas to be the first "Blue Boy" painted by Gainsborough. After the dispersal of the Fuller collection on February 23, 1898, when the upset price of \$50,000 for this portrait was not attained, the late T. J. Blakelee negotiated the transfer of the canvas from Mr. Colnaghi to Mr. Hearn. Mr. Hearn never committed himself as to the authorship of "The Blue Boy" in his possession, but Mr. Fuller was so convinced that it was not only by Gainsborough but even the original "Blue Boy" that he wrote a monograph entitled *Gainsborough's Blue Boy*. This was published in New York in 1898 and has a preface by the painter Frank D. Millet, who afterwards went down on the *Titanic*. Mr. Millet speaks "of the superlative qualities of style, of distinction, of life, no less than accompanying charm of color and of execution" to be noted in the Hearn "Blue Boy." He ranks it "among the masterpieces of portraiture, of any school, and any period." "It marks," he states, "the apogee of Gainsborough's career, for it possesses the precious characteristic of this eminent artist's work and reflects all the magic of his genius."

This version of the picture, which is reproduced in the current issue of *The Art News*, presents the familiar youth-

ful Master Buttall dressed in the greenish blue costume which gives the picture its title, a hat with curling white feather in his hand.

As for the history of a "Portrait of Master Buttall," known to have been painted by Gainsborough (be it, as it may, the Hearn canvas or the other in the Huntington collection), the earliest mention of it occurred in 1798, ten years after the death of Gainsborough, when a writer by the name of Jackson says that "perhaps his (Gainsborough's) best portrait is that known among painters as 'The Blue Boy'; it was in the possession of Mr. Buttall, near Newport Market."

The next reference to it came up a decade later in *Anecdotes of Painters* by Edward Edwards. Here this work is mentioned as "a whole length portrait of a young gentleman in a Van Dyke dress, which picture obtained the title of 'Blue Boy'." It is now in the possession of Mr. Hoppner, R. A. In a footnote Edwards adds, "This was the portrait of a Master Buttall, whose father was then a very considerable ironmonger in Greek Street, Soho."

In more recent literature Sir Walter Armstrong in *Gainsborough and His Place in English Art* (1898) records his opinion that the Hearn "Blue Boy" is probably a copy by Hoppner of "The Portrait of Master Buttall," which Gainsborough is known indubitably to have painted.

Other valuable pictures in the collection include an early Turner, "Fitz Alan Chapel, Arundel," painted about

1800 and recorded in Sir William Armstrong's *Turner*, 1902. It was exhibited at the Grosvenor Gallery Exhibition in London in 1888 and sold in the collection of A. Andrews at Christie's in the same year. In the British group, also, is a full-length life-sized portrait of "Lady Stanhope," by Francis Cotes. Painted about 1768, it was in the collection of General Bulwer, Hayden Hall, Norfolk. There are several very good small George Morlands—landscapes, rural genre subjects and a portrait of the artist. "Shepherds Reposing" was described in Ralph Richardson's *George Morland's Pictures*, 1897, and in Dr. G. C. Williamson's *George Morland*, 1904. "Contentment" is from the collection of W. H. Forman, Calahy Castle, Northumberland 1899, and that of I. D. Ichenhauser, N. Y., 1903. Both are signed. The "Portrait of the Artist" on millboard, is from the collection of the Rt. Hon. the Countess of Jersey. "Wayfarer" is signed "G. Morland" and dated "1796." Two small paintings by John Constable are "The Wagon," signed "J. Constable," and "On the Stour," from the collection of Mrs. MacKinnon, granddaughter of the artist, and from Leggatt Bros., London.

"Portrait of a Lady," a half-length figure by Zoffany, and "The Domain of Arnheim," a dramatic view from the valley of the towering Castle of Arnheim," the scene of Edgar Allan Poe's story, by the contemporary painter Thomas E. Mostyn, also appear in the British group. The latter is signed "T. E. Mostyn" and comes from Dicksee and Co., Bristol, 1908. The canvas has been shown in the Walker Art Gallery Exhibition, Liverpool 1911, and the Atkinson Art Gallery, Southport.

American landscapes include authentic signed examples of the work of George Inness, Alexander H. Wyant and Blakelock. There are three works by the latter master which were shown in the Blakelock Loan Exhibition of Paintings at the Reinhardt Galleries, in New York City in 1916. A Fritz Thaulow portraying Breton peasants in a broad village street and entitled "Going to Church: Quimperle, Brittany," is fully signed.

Also among the European pictures is an interesting "Landscape with Horseman" by an obscure Dutch painter, Jan Loothen, very close to Hobbema, who was born about 1618 and died in 1681. A signed Mauve "Troupeau de Moutons," also appears in the Dutch group and comes from Durand-Ruel, Paris and New York, 1892. There is also a painting from the atelier of Peter Paul Rubens "The Concert," dated "1639." From the collection of Robert Hoe, dispersed at the American Art Association in 1911, is a Flemish School work of about 1510 "Esther and King Ahasuerus," painted on a panel. Other European paintings include a Canaletto, "Ponte del Cannareggio" and a "Virgin and Child" by Giovanni Battista Salvi (Il Sassoferrato), from Messrs. Cottier & Co., New York.

Among the French XIXth century works appear "Arab Encampment," by Eugene Fromentin, from Sedelmeyer, Paris, and from Boussod, Valadon et Cie., New York; Bouguereau's "Girl with Tambourine," signed and dated "1853," and Adolphe Monticelli's "The Triumph of Flora," which was purchased from the artist and appeared in the Cottier and Company Sale, New York, 1909.

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EXHIBITIONS IN NEW YORK

MODERN AMERICANS

Milch Galleries

An admirably selected group of contemporary American canvases is on view at the Milch Galleries, presenting such well known artists as Maurice Sterne, Edward Bruce, Jules Pascin, Bernard Karfiol and Leon Kroll, among others. The paintings have been well hung with considerable wall space between, and the whole affair has an air of quiet distinction and authority. Mr. Kroll's "Two Bridges" is easily the finest landscape that he has shown in years, being fairly intricate as to composition, but presenting an essentially coherent pattern. Mr. Sterne's well-known "On the Ganges" is here, a handsomely arranged vision of bathing ghats with semi-cubistic divisioning and a dramatic ordering of its figures. Mr. Karfiol's "Bathers and Pines" is rich in color and typical of his supple use of pigment. The large harbor scene by Stephen Etnier argues a brilliant future for this young American painter whose first one-man show was such a success this year. Francis Speight of Philadelphia also sends an effective outdoor canvas that argues a rosy future. Simka Simkovitch's flower piece, worked out in subtly varying tones of yellow and violet, is perhaps the handsomest thing he has done yet, and Louis Ritman's "Interior with Figure" is painting of high order. Lucille Blanch, George Picken, Raphael Soyer, Robert Philipp, Paul Rohland and Harry Gottlieb are all well represented.

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The eleventh annual exhibition of advertising art under the auspices of the Art Directors' Club is being held at the Art Center Building with nearly two hundred items on view. As before, the actual drawing or photograph is shown with the reproduction placed alongside for purposes of comparison. The exhibited work in the main is somewhat smaller in size this year and displays a consistently high level. Again Carl Erickson (who works under the name of Eric and whose Matisse-like technique has set a new style in contemporary advertising art) is the outstanding contributor, and he gets a medal for excellence in his particular department. The exhibits are all hung against a sort of white corrugated paper that gives the walls a particularly lively look, and the printed matter is shown

below on a sort of silver shelving. Buk Ulreich, always an effective designer, is another medalist, and Guy Arnoux is a consistently clever contributor in the field of advertising. The Art Directors' poster for this year's show is a modernistic design by Howard Trafton, whom the committee of award (Frederick C. Kendall, Alexander Brook and Joseph B. Platt served on this occasion) selected for the medal of excellence in the department of decorative designs. Jean Carlu (who works for the Condé Nast publications from time to time), Leon Benigni, Alexey Brodovitch (another medalist who appears to be decidedly expert and inventive and who I am informed is to teach at the Parsons school next year), Floyd Davis, Robert Riggs, Campbell Ewald, Allen Saalburg (who showed interesting decorations a few weeks ago at Jones and Irwin), John Atherton and B. Kimberly Prins (also a medalist), all stand out as important contributors to contemporary advertising art.

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NEW YORK WATER COLOR CLUB

Fine Arts Galleries

Although the present exhibition marks the forty-third annual of the New York Water Color Club, it is its first appearance as an unattached unit since severing all ties with the American Water Color Society last year. Alphaeus P. Cole, president of the society, writes a foreword to the catalog explaining the probable benefits of competition between the two rival societies as compared with the general stereotyped run of exhibitions that the combined societies were in danger of falling into. This is undoubtedly true in theory, but the present showing of the New York Water Color Club is so decidedly inferior in interest and personnel to the exhibition that the American Water Color Society staged earlier in the season that there appears to be little chance for competition of any real importance.

The general level of excellence is not to be sniffed at, but there are few works of major importance. Each time I passed a painting by Jacob Gettler Smith I was instantly struck by the very genuine pictorial sense displayed, as well as a pervading painter's quality. Eugene Higgins' work, with his rugged and dramatic rendering of sculptural shapes, always registers well in a general exhibition, and George Pearce Ennis, working in his new manner, but not with such complete success as at his one-man show a few months back at the Babcock Galleries, is always a magnet in any water color gathering. His new work tends toward distraction in its multiplicity of accent, although he has taken on a new lease of life since he went South to teach.

Catherine Morris Wright, with two gouache interiors, appears a promising newcomer, and elsewhere I noticed with interest the work of Loren Barton, Paula Eliasoph, John E. Costigan (given a place of honor in the Vanderbilt Gallery), Roy Mason, Lamar Dodd (another promising contributor), Elliot O'Hara, Harry Herling, Antimo Beneduce (with a Sargent-like Venetian scene), Charles Avery Aiken, Felicie Waldo Howell (working on gray paper à la Turner), Saul Raskin, La Force Bailey and Leaf Neandross. In the black and white section are interesting items by John Taylor Arms, Frank W. Benson, Vernon Howe Bailey, J. W. Golinkin, etc.

AROUND THE GALLERIES

John Kellogg Woodruff is showing new water colors done in Mexico at the Babcock Galleries, another proof of the growing popularity of this southerly terrain with the painting fraternity. Mr. Woodruff's account is handsomely rendered, and he combines a sufficiently literal recording sense with a well controlled theatrical feeling for accent and mass. In fact, most of his designs could be translated onto the stage with but little change in style or composition. His technique serves him well in achieving charmingly modulated passages of warm color shot through with little flecks of the white ground showing. His designs are well constructed and his coloring is light and buoyant. An exhibition of genuine distinction.

Zoltan Sepeshy, a young painter from Detroit, is making his New York debut at the Newhouse Galleries with a considerable group of canvases and "graphics." He has an effective style derived in the main from the Cezanne formulae, and he carries through his compositions, particularly the outdoor scenes, with a fine flourish. He keeps his canvases well pointed and alert from start to finish, although his inclination toward swiftly seized effects leads him into a too sketchy manner at times. He needs to meditate more upon the various details that go to making up his scenes, and to bring the various elements of his patterns into a closer coordination. In his figure work Mr. Sepeshy is somewhat constrained by the exigencies of figure painting and does not bring off his compositions with quite the same élan. In "Nude of Negro Woman" he has broken through this enchantment, however, and achieved a commendable flourish, but his shapes are so indeterminate as to lead to confusion. I recommend a return to Cezanne for a general reconsideration of form and

then a fresh departure, paying strict attention to style and individuality.

Louis Ellshemius is again in the limelight, this time with water colors at the Morton Galleries. They follow in style and sentiment his oils to a great degree, and are similar in color and tone. His fondness for the nude is plentifully evidenced and we have typical groups of nymphs and dryads set against his romantic landscapes. One, in particular, is a night scene of Ryder-like appeal in which a wraith-like group of female forms flits through the air in wild abandon. Cordey Simmons, a bright particular star at these galleries, is also being shown, and while his work is as yet uneven, he appears to have a genuine pictorial talent that should bring him generous recognition in time.

Edmund Blampied is being presented at the Schwartz Galleries in an exhibition of drawings, etchings and drypoints. It is the first time that this English etcher has figured in New York in any other capacity than print-maker, and it must be confessed that his drawings, while undeniably effective in tone and composition, lack something of the more rigorous ordering of his designs on the copper plate. He often uses the same subject matter for both his drawings and etchings, yet when they are put side by side it is the etched work that counts and that sustains his very considerable reputation. No matter how expert his work in wash and crayon may be, it leans toward the side of illustration and I could not help thinking what splendid plates these drawings would make for the Christmas number of one of the illustrated British weeklies. However, it is quite another matter with the prints, and there we have a very consistent manifestation of a genuine pictorial power wholly divorced from any lesser requirements or consideration. Most of the prints are known through previous showing, but there are three or four new numbers to interest collectors.

Flower paintings and portrait studies by Nan Watson are being shown at the Kraushaar Galleries. In the

department of still life Mrs. Watson has consistently excelled these many years, but the figure pieces show a new development in her painting. They have the same delicacy of tone and much the same charm of color as the flower pieces, but they want something of that authoritative sparkle that informs her flower painting to such a degree. Mrs. Watson gets the essential charm of a floral bouquet almost every time she sets her hand to them, but it is plain that we may expect an even greater variety of work from her in time to come.

The Harlow McDonald Galleries are inaugurating a new idea in print exhibitions with their Dorsey Potter Tyson show by filling their entire window with his work. This is the first time in the history of the New York galleries that a complete exhibition has been given such elegant publicity, and these colored prints of oriental fantasia should establish a new circle of admirers in the course of the exhibition. In the inner galleries, a variety of contemporary prints is on view, and I particularly noted the work of Asa Cheffetz (a newcomer to the New York print rooms), as having genuine distinction and style. A fine dry-point landscape by James Gray, the English etcher, makes one wonder why he has not been given the distinction of a one-man show in New York. Kerr Eby's new print, "Turkey Hill," is being shown, one of his typical winter scenes, and there are two fine Robert Austin plates that are new to the New York public.

AUCTION PRICES OF THE WEEK

FLETCHER, BOOKS

American-Anderson Galleries.—The five-session sale of the library of Frank Irving Fletcher beginning April 19 brought a grand total of \$40,439. Alfred F. Go'd-smith paid the two highest prices. At the first session he paid \$875 for No. 224, Lewis Carroll's *The Hunting of the Snark*. An *Agony in Eight Acts*, London, 1876, autograph presentation copy to Adelaide Paine. At the last session, he gave \$700 for No. 1105, Walt Whitman's *Leaves of Grass*, first issue of the first edition, Brooklyn, 1855.

WANAMAKER OPENS IN THE WALDORF

The up-town urge has finally caught the John Wanamaker establishment, last of the large stores to resist the lure of the new mid-town shopping centers. Following the example of W. and J. Sloane, Wanamaker has installed a fine group of antique furniture and objects of art at the new Waldorf-Astoria, taking the handsome Park Avenue and Forty-ninth Street corner and turning the space into a series of galleries devoted to French, English, Spanish and Italian period furniture. While there are no divisional walls to separate the various sections, clever disposition of effects has, however, succeeded in creating the sense of individual rooms.

Mrs. Tyson has apparently taken the cream of her Belmanson and Au Quatrieme stock for this initial display, and each and every piece is well worthy of a careful inspection. Rare English tables, elegant commodes, arm chairs of distinctive shapes and size, lacquered screens, a special collection of silver-gilt table ornaments, Adam mantels, rare mirrors, sconces, lustres, etc., are on hand to tempt the passing buyer. The continuous window spaces have been left open so that the galleries have an unusual feeling of spaciousness and light. These new Wanamaker rooms are a great addition to the new Park Avenue shopping district that seems to be developing with great rapidity in the Fifties.

GOOD PRICES IN DROUOT AUCTIONS

PARIS.—The season of the big sales began at the Hôtel Drouot on April 14 with two very important sessions. In the sale of modern paintings belonging to M. Arthur Fontaine, general inspector of mines, the principal work was a painting by Renoir, "Jeunes Filles aux Lilas," which fell to a bid of 98,000 francs. It was put up at 100,000fr. There was keen bidding for several good canvases by Vuillard. Of these "Femme se Coiffant," fetched 25,000fr.; "Jeune Femme Assise," 12,100fr.; an interior, 11,100fr.; "Le Déjeuner," 18,100 francs. The portrait of M. Fontaine and his daughter, by Carrière, attained 25,000fr. and "La Prière," by the same artist, 11,000fr.

The other sale was that of the collection of M. H. Sevadjan, which was conducted by Me. Ed. Petit. It was composed of ancient art objects and curiosities. The highest bid was made for a remarkable torso of a Bodhisattva, in red sandstone, more than life-size, coming from the discovery at Mathoura, and dating from the epoch of the Kouchans—that is from A.D. 78 to the IIIrd century—which went for 95,000fr.; a woman's head in marble in Græco-Asiatic style of the VIth century before Christ, attained 14,500fr.; a young athlete's head, ancient Greek art, in marble, 20,000fr., bought for the Louvre Museum; a head of Athena, in white marble, 26,000fr.; torso of a youth, in white marble, 30,500fr.; a statue in sparkling marble of a Bodhisattva from Yunkang, 30,000fr.; a half-length figure of a Bodhisattva, in gray Peshawar stone, of the IInd century that Christ, 23,000fr.

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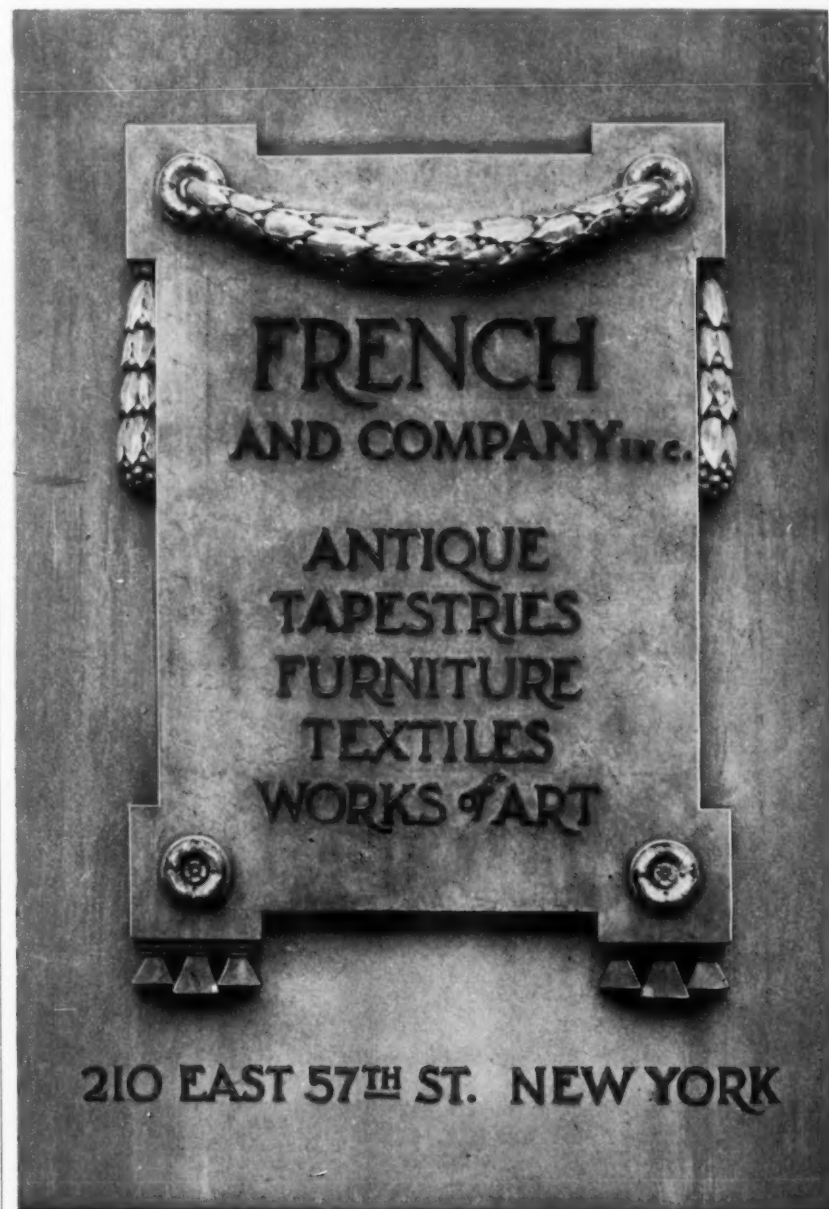
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BERLIN LETTER

by Flora Turkel-Deri

In cooperation with the German-Spanish Society, the Flechtheim Gallery has arranged an exhibition of Picasso's etchings for Ovid's *Metamorphoses*, which were shown in New York this winter at the Marie Harri-man Galleries. In these works, the versatile leader of the School of Paris, chants the praise of the classic spirit and carries form to a subtly conditioned state of rhythmic movement. No prescribed patterns are followed in these etchings. The pure lines swing with the musical emotionalism that is so entirely Picasso's own, while the static elements are loaded with compressed intensity and force. Grandeur in the generous handling of forms and amplitude in the coordination of the interrelated parts, give a new pictorial significance to the classic spirit of the Latin peoples. In short, these illustrations are a remarkable revelation of the artist's perfect mastery of the external, his sure grasp of conclusive organization, rhythmic balance and pure design.

A number of the artist's paintings are also shown in conjunction. They illustrate diverse phases of Picasso's eager search for an inner route to the core of things—his desire to express universal concepts in pictorial terms. Whatever the outward guise of these inventions may be, they are invariably instinct with the artist's truly moving spirit.

At the Möller Gallery there is an exhibition of new paintings by Max Kaus, notable for their well balanced composition and finely harmonized colors. The landscapes are the best part of the artist's productions, and here his directness and honesty of attack are especially apparent. The coloristic richness and exact pattern harmony give many works an almost decorative appearance. However, the freedom and intensification of handling uplift them to a higher, imaginative level. Kaus successfully suggests a world of peace and freedom, harmonized by a spirit of orderliness.

An exhibition at the Berliner Secession presents a group of African sculptures selected from German museums and private collections, comprising a limited number of especially valuable examples characteristic of various tribes. In this showing one sees a number of poignant works filled with the ardent impulses of their unsophisticated makers. A sure sense of plastic representation gives the essentials of bodily form without deviation from the narrow path of monumental conception. The symbolic meaning of these reactions to sacred and mysterious things is hidden from us, but we are keenly aware of their creative force and candor.

From the XVth to the XVIIth centuries the art of bronze founding flourished in the Benin district, and the specimens featured in the present show testify to authoritative workmanship and inventive power. Instead of crudity, they demonstrate advanced formal and inventive qualities. The terra cottas found at Ife are also ripe artistic manifestations.

The objects from Cameroon are sturdier in appearance—terrifying but impressive masks and skillfully executed pearl work, showing an unerring feeling for texture and design. From the district south of the Belgian Congo, come especially interesting objects carved in hard wood and ivory. The expressiveness of the masks again proves the strong abstract instinct of primitive artists. From the Gold Coast come gold weights, the surfaces of which are ornamented with figural motives representing proverbs. The Ivory Coast, the Sudan and other localities all coined characteristic types which illuminate a broad field of strange, yet alluring, artistic creation.

An interesting collection of icons has recently been set up in the Kaiser Friedrich Museum, including a number of loan gifts from the Russian State collections and from German private owners. The appreciation and study of these characteristic documents of the past is of rather recent date and has been especially encouraged through the Soviet's nationalization of ecclesiastical property. Now the grime of centuries has been removed from these panels and many layers of re-painting have been scraped away. The amazing range of impressive works that have emerged

reveal the various artistic influences that found their way into Russia, the strongest of them being the monumentality and lofty dignity derived from the early Byzantine mosaics.

Though a hieratical character was preserved in these panels throughout the centuries, different schools of painting are now clearly discernible through the miraculous success of modern methods of restoration. The present showing includes examples from the schools of Novgorod and Pskov, from Moscow and other places, thus showing stylistic variations in different parts of the country from the XVth to the XVIIth century. An especially interesting item is a signed Annunciation by Emanuel Tzane, a Cretan artist who lived in the XVIIth century, but worked in the tradition of the East. An iconostasis, the screen which concealed the altar in the Greek Catholic ritus and on which the paintings were placed, is also on display.

After conferences of three months' duration, the jury who decided the competition award for a governmental palace in Moscow has given first honors to the project of a Russian artist, J. W. Jolkowski. The task set was of gigantic dimensions—the project calling for two halls, forming the main structural part of the building, one holding 15,000 persons, the other 6,000. The first of these units, destined for public performances, provides an arena in the center and space for the audience, as well as extra room to seat the presidency and a raised orchestral flooring. This portion of the building covers an area of 17,000 square meters. The smaller hall will serve primarily for sitting of

parliament, but is also equipped with a stage which will provide room for 500 actors. The building will also contain exhibition halls, a library and a reading hall.

The project of an exhibition of German art at Burlington House—concerning which there was brief mention in No. 22 of THE ART NEWS—has found a prominent patron. In a recent issue of *Pantheon* Sir Martin Conway treats this theme and strongly recommends the holding of such a show. He expresses the opinion that there will be a void in the wonderful series of exhibitions in London until German art has been represented. It is a pity that the program of economy forced on Germany by the present financial situation, makes it difficult for her to realize such a project. However, since the schedule of exhibitions at Burlington House has been decided up to 1934, there is hope that conditions may have so improved by that time, that a fine show of German art may really be staged.

The exhibition of German contemporary art put together by the National Gallery in Berlin and sent on tour in Norway, was shown in Oslo, Bergen, Stravanger and Malmö. The National Gallery in Oslo acquired George Kolbe's bronze sculpture "Pietà," while a painting "Workwoman with Children" by Werner Scholz—one of the younger guard and a very promising artist—passed into the possession of the "Kunstforening" in Stavanger. On their way home the paintings and sculptures will be shown in Copenhagen.

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A MODERN MUSEUM

With the opening of its permanent home next month, the Museum of Modern Art begins a new phase of its extraordinarily successful career. Backed by a group of collectors of contemporary art, sufficiently varied and alert to represent the best interests of the community, and managed by a body of young men happily versed in all the manifold requirements of such work and keyed to appreciate the significance of a museum devoted to the best in modern art, this comparatively new depot stands an excellent chance of developing into one of the most powerful and progressive art centers that have yet been evolved in either Europe or America. When it opens the doors of its new Fifty-third Street establishment, it will have passed through its first and experimental stage, and come into the possession of a nucleus of its own art treasures through having fulfilled the terms of the Bliss bequest. The museum thus becomes more than a pure exhibition agency and at once acquires a new dignity and elevation. With no particular school or nation to be favored or emphasized the Museum of Modern Art is the only truly international art center in America designed to reflect the changing tastes and traditions of a world that is being shot through transition after transition with comet-like rapidity.

After the brilliant record of its first three years of existence during which time it has presented with fine enthusiasm and discretion five major exhibitions devoted to French painting from Cezanne to the present time and as many showings devoted to American art from Homer up to our own time, as well as comprehensive shows of German modernistic art, of Mexico's achievements (per Rivera), and of the new International Style in

architecture, Messrs. Barr and Abbott may justifiably rest upon their oars for a while as the junior board of the museum opens its forthcoming display of contemporary murals.

What art center, either here or abroad, could have brought an equal wealth of important art to its galleries in such a space of time? Cezanne, Seurat, Von Gogh, Gauguin, Toulouse-Lautrec, Redon, Matisse, Picasso, Braque, Corot, Daumier, etc. (for the French); Klee, Campendonk, Beckman (etc., for the Germans); Homer, Eakins, Ryder, Weber, Burchfield, Marin, O'Keeffe, Demuth, Karliol, Kuhn, Pascin, Sterne, Speicher, etc. (for the Americans)—all these and many more have been presented to admiring throngs in timely and distinctive manner.

Now that the Museum of Modern Art is about to demonstrate further its administrative and selective powers by inaugurating a permanent collection and headquarters, an additional responsibility confronts its directors and trustees, in order that its fluent and receptive character may not be swallowed up in the pride and weight of possession. But there seems little danger in that direction from a body of men and women as alive to the best interests of modern art as the executives of the Museum of Modern Art. Since the first three years of museum work might well be considered the hardest, this institution should have no hesitancy in entering the second chapter of a career that seems destined to be one of ascending accomplishment and repute.



"LA DUCHESSE DE POLIGNAC"

This work in the Curzon sale at the American-Anderson Galleries on April 22 was purchased by Mr. Tony Biddle at the second highest price in the sale.

By VIGÉE LEBRUN

Three Dispersals
Realize \$384,336
In Single Week

The three important auction sales at the American-Anderson Galleries during the week ending April 23 brought the gratifying total of \$384,336.50. It is a matter for general congratulation at this time of widespread business debility that within five days over a third of a million dollars in ready cash was available for art expenditures. The V. & L. Benguiat sale on Saturday afternoon, April 23, realized \$245,775. The evening before the paintings and tapestries sent to this country by the Marchioness of Curzon for dispersal, together with two additional paintings, in one session fetched \$98,122. The third sale, consisting of Part I of the library of Frank Irving Fletcher and containing many desirable items, in a five-session sale beginning April 19 and ending the evening of April 21, brought the sum of \$40,439.

CORRECTION

Lady Louis Mountbatten is the granddaughter of the late Sir Ernest Cassels. In an article on the sale of the Mountbatten works of art to be sold in London May 23-27, she was

referred to in THE ART NEWS on March 19 as Sir Edward's niece.

OBITUARIES

SAMUEL L. PARRISH

Samuel Longstreth Parrish, founder of the Parrish Art Museum at Southampton and known as "the first citizen of Southampton, L. I.," died on April 22 at his home in New York City at the age of 83. He was born in Philadelphia, graduated from Harvard in 1870, and studied law in Philadelphia. From 1877 to 1897 he was the partner of the late Justice Francis Key Pendleton. In association with his brother, James C. Parrish, he erected Memorial Hall in Southampton in honor of the local men who lost their lives in the World War. Among the many clubs of which he was a member were the Century and the Archaeological Institute of America.

MARTIN ANDERSON

The artist and caricaturist, Martin Anderson, who was known under the name of "Cynicus," recently died in Scotland at the age of seventy-eight. His *Satires of Cynicus* was published in 1890, and this volume was followed by *The Humours of Cynicus* and *Humours and Metaphors*. Another characteristic example of his work was his satire, "Transit of Venus," a powerful depiction of a drunken virago being carried by two policemen to the lock-up. Among the artist's prominent patrons were Mr. Ramsay MacDonald and the late Lord Dewar, who commissioned Anderson to illustrate a book of his travels.

LONDON LETTER

By Louise Gordon-Stables

It comes as something of a shock that Mr. Collins Baker, Keeper and Secretary of the National Gallery and Surveyor of Pictures to His Majesty, King George, is to take up a post at the Huntington Library and Art Gallery in St. Marino, California. But he will not set sail until after he has completed the work of re-cataloguing the royal collection. It is understood that historical research in particular will occupy his time at San Marino.

Mr. Baker's retirement from Trafalgar Square will not represent the only change in the personnel, for the Director, Sir A. M. Daniel, it is rumored, is before long to resign his post and assume once more the private life that he prefers. Mr. W. G. Constable, who in the ordinary course would have been his successor, has been acquired by the Courtauld Institute.

Particulars as to the forthcoming exhibition at the Royal Academy are leaking out. The fact that a special memorial exhibition of the work of the late Sir William Orpen is to be held later on will not interfere with his being represented in this show. Among the portraits will be his "Prince Arthur of Connaught," of which I have heard high praise, and another of his own self-portraits, always a joy on account of the delightfully naive humor. A central position is likely to be allocated to the paintings which certain Academicians have carried out for the adornment of the new Bank of England, of whom Clausen and Rothenstein are amongst the number. For once, it is said, artist and architect have got together and planned for a common end. And, of course, there will be Charles Wheeler's great bronze doors for the same building, to which he has already contributed the seven figures that have been wittily dubbed "The Seven Vamps of Architecture," a parody on the Ruskinian title.

An exceedingly choice little exhibition of Chinese works of art opened this week at the John Sparks Galleries in Mount Street. A tribute to its merit lies in the fact that within a few hours a number of the exhibits had been appropriated by connoisseurs.

One seldom visits this gallery without adding something to one's knowledge of Oriental art. On this occasion there was revealed to me something of the extreme refinement of the plastic art of Afghanistan. Included amongst the exhibits are two examples from Afghanistan of Greco-Buddhist stucco work of the IInd century: the one a finely sensitive head of Buddha, very subtle as to expression and modeling; the other a standing figure of a man, instinct with great nobility. Though one is accustomed to the characterization and vitality of the early Chinese animal studies in pottery, certain specimens in this collection strike one as being especially masterly. There is, for instance, an unusual figure of a recumbent camel in terra-cotta with a brown glaze, belonging to the Wei dynasty. The queer, angular, squatting attitude of the beast has been seized with masterly fidelity. Likewise a Tang horse and rider in full gallop, as well as a similar horse with lowered head, amaze one by reason of their vitality. But perhaps the gem of the exhibition is a magnificent seated figure of a Buddhist deity, belonging to the Sung era. This superlatively graceful work is in dry lacquer, covered with gold paint, the drapery revealing the contours of the limbs with great elegance, the gesture full of life and significance—altogether a distinguished achievement, worthy of a niche in a public collection. Some interesting Khmer heads in sandstone with that Da Vincian smile that is characteristic of Cambodian deities are other notable items.

At the Tooth Galleries Matthew Smith is showing some of his recent paintings. The most successful are his flower studies, full of robust color and bold drawing. The recumbent nudes are less pleasing, the relation of the masses being less well considered, the color apt to be hot and crude. A love of harsh reds and greens dominates a number of the canvasses. Yet with all his idiosyncrasies of style it is obvious that this painter is one to be reckoned with and that, when he ceases to apply to the "feminine form divine" the same color schemes that are appropriate to parrots and tulips, he will have progressed greatly.

\$245,775 REALIZED IN BENGUIAT SALE

(Continued from page 5)

carried off many of the prizes of the sale. For No. 20, the Polonaise gold and silver woven rug from the Abruzzi family of Florence, for which Mr. Benguiat was offered \$80,000 a relatively short time ago, this firm gave \$13,000. Another interesting purchase by these same dealers was an Indian vase carpet, circa 1600, with a cherry-red field, which fell to the bid of \$15,000. Other purchases which swelled their grand total of nearly \$100,000 included an early XVIIIth century millefleurs carpet with rich crimson field (\$8,000); a royal Ispahan rug with wine-colored ground (\$6,100); and an Indo-Ispahan animal carpet, circa 1600, with running figures of lions and tigers pursuing spotted deer and gazelles (\$5,400).

In addition to their major prize of the great Shah Abbas carpet, Starbuck & Hunt also made a number of other notable purchases. The most important of these were a Royal Ispahan XVIIIth century carpet with rose-crimson field, for which they gave \$12,500; another Ispahan in similar coloring measuring 16 feet 9 inches x 6 and 1/2 feet which fell to their bid of \$7,200 and a silk-woven palace rug, with Persian inscriptions on scrolling creepers which fetched \$5,100.

Among the individual buyers we may mention Mr. S. L. Adams who secured for \$10,000 a Royal Ispahan XVIIIth century carpet with rose-crimson field. The Louis XVI Savonnerie carpet with black ground woven with leaves and scrolling creepers framing an apocryphal map of the world, wreathed in oak leaves, fell to the \$8,900 bid of M. A. Linah, agent. We print below a complete list of all prices in this notable dispersal, together with the names of the purchasers:

- 1—Oushak family prayer carpet or saph. Asia Minor, early XVIIIth century, 10 ft. x 7 ft. 4; John Torok \$ 175
- 2—Spanish Renaissance rug, XVIIIth century, 9 ft. 3 x 4 ft. 9; E. Holt 450
- 3—Spanish Renaissance rug, XVIIIth century, very similar to the preceding, 9 ft. 3 x 4 ft. 8; E. Holt 550
- 4—Cairene rug, Egyptian, early XVIIIth century, 6 ft. 1 x 4 ft. 5; G. H. George 475
- 5—Rare Spanish rug, XVIIIth century, 10 ft. 5 x 6 ft. 5; Starbuck & Hunt 900
- 6—Indo-Ispahan rug, Indian XVIIIth century, 6 ft. 9 x 4 ft. 4; F. H. Shaw 425
- 7—Cairene rug, Egyptian XVIIIth century, 6 ft. 2 x 4 ft. 10; G. H. George 875
- 8—Spanish Renaissance armorial carpet, XVIIIth century, 13 ft. x 6 ft. 10; Starbuck & Hunt 3,700
- 9—Rare fragment of a Persian hunting carpet, circa 1500, 16 ft. 4 x 2 ft. 5; E. Holt 1,100
- 10—Spanish late Gothic carpet, early XVIIIth century, 12 x 6 ft.; E. Holt 1,300
- 11—Indo-Persian millefleurs carpet, early XVIIIth century, rich crimson field, 9 ft. 7 x 8 ft. 3; French & Co. 8,000
- 12—Indo-Ispahan floral rug, Indian, early XVIIIth century, 6 ft. 3 x 4 ft. 8; E. L. Henlon 2,550
- 13—Louis XIV royal Savonnerie carpet, late XVIIIth century, M. A. Linah, agent 8,900
- 14—Rare Indian silk prayer rug, XVIIIth century, 5 ft. 3 x 3 ft. 2; Starbuck & Hunt 1,400
- 15—"Polonaise" apple green silk rug, Persia, circa 1625; Starbuck & Hunt 2,800
- 16—Important Persian silk-woven palace rug of the XVIIIth century with Persian inscriptions and scrolling creepers, 7 ft. 4 x 5 ft. 4; Starbuck & Hunt 5,100
- 17—Royal Ispahan carpet, eastern Persia, XVIIIth century, 16 ft. 9 x 6 ft. 4; Starbuck & Hunt 12,500
- 18—Khotan Imperial gold and silver woven silk carpet, Chinese Turkestan, circa 1700, 18 ft. 3 x 11 ft. 10; E. Holt 2,400
- 19—Important royal Ispahan carpet, Eastern Persia, XVIIIth century, 22 x 9 ft.; S. L. Adams 10,000
- 20—"Polonaise" gold- and silver-woven silk rug, Persian, about 1600; from the Abruzzi family of Florence; French & Co. 13,000
- 21—"The Marquand" Imperial Persian animal rug, XVIIIth century; described by John K. Mumford as being "as near perfection as the woolen carpet of the East has come or will ever come"; French & Co. 35,000
- 22—Royal Persian animal carpet, late XVIIIth century; belongs to the reign of Shah Abbas (1585-1628); one of the great carpets of the world; Starbuck & Hunt 62,000
- 23—Important Indian vase carpet, about 1600; field of cherry red; French & Co. 15,500
- 24—Royal Ispahan carpet, Eastern Persia, about 1625; field of wine crimson; French & Co. 6,100
- 25—Indo-Ispahan animal carpet, Indian, about 1600; cherry red field; French & Co. 5,400



"LA BELLE IRLANDAISE"

By COURBET

Recently acquired for the William Rockhill Nelson Trust of Kansas City from Scott & Fowles by Mr. Harold Woodbury Parsons, art adviser to the new museum.

- | | | |
|--|---|--|
| 26—Imperial Lahore carnation carpet, Indian, early XVIIIth century, 19 ft. 9 x 16 ft. 7; Felix Gouled 3,100 | 33—Oushak medallion carpet, Asia Minor, XVIIIth century, 25 ft. 6 x 13 ft. 3; French & Co. 3,100 | 40—Indo-Persian animal rug, circa 1600, 20 ft. 4 x 7 ft. 6; French & Co. 2,500 |
| 27—Oushak medallion carpet, Asia Minor, late XVIIIth century, 20 x 9 ft.; French & Co. 3,000 | 34—Cairene carpet, Egyptian, XVIIIth century, 9 ft. x 8 ft. 6; French & Co. 2,500 | 41—Khotan metal and silk-woven rug, Chinese Turkestan XVIIIth century, 12 ft. 6 x 6 ft. 8; Starbuck & Hunt 1,600 |
| 28—Indo-Ispahan carpet, Indian, circa 1600, 16 ft. 9 x 6 ft. 9; Joseph Brummer 4,300 | 35—Indo-Ispahan carpet, Indian early XVIIIth century, 16 ft. 3 x 6 ft. 4; A. K. Arnold 3,000 | 42—Oushak carpet, Asia Minor, XVIIIth century, 25 ft. 4 x 14 ft.; E. Holt 1,500 |
| 29—Ispahan carpet, Eastern Persia, late XVIIIth century, 15 ft. 8 x 6 ft. 11; Starbuck & Hunt 7,200 | 36—Oushak medallion carpet, Asia Minor, XVIIIth century, 17 ft. 10 x 10 ft. 3; French & Co. 2,500 | 43—Oushak medallion rug, Asia Minor, early XVIIIth century, 12 ft. 4 x 7 ft. 3; B. C. Ballard 500 |
| 30—Imperial Lahore carpet, Indian early XVIIIth century, 25 ft. x 13 ft. 5; French & Co. 2,900 | 37—Imperial Turkish medallion carpet, Asia Minor, XVIIIth century, 17 ft. 9 x 9 ft. 4; F. H. Shaw 1,150 | 44—Fragment of an Indo-Persian animal carpet, XVIIIth century, 11 ft. x 7 ft. 10; Mrs. I de J. Herczog 125 |
| 31—Fragment of a Veneto-Persa Jardiniere velvet palace carpet, circa 1600, 11 ft. 9 x 7 ft. 6; Starbuck & Hunt 2,000 | 38—Chinese lotus carpet of the early XVIIIth century, 18 ft. 5 x 12 ft. 3; Felix Gouled 800 | |
| 32—Indo-Ispahan carpet, Indian early XVIIIth century, 20 ft. 3 x 8 ft. 9; W. W. Seaman, agent... 2,500 | 39—Chinese lotus carpet of the early XVIIIth century, 18 ft. x 11 ft. 9; Kent Costikyan & Co. 900 | |

CURZON BOUCHER FETCHES \$31,000

(Continued from page 5)

pio Africanus." He paid \$1,500 each for "The Meeting of Scipio and Hannibal" and "The Flight of Massinissa from the Battlefield." Charles Roberson of London secured "The Capture of Sophonisba" for \$1,700 and "The Capture of Carthage" for \$1,600. The sum of \$1,600 was also paid by Felix Gouled for "The Triumph of Scipio."

At the end of the Curzon sale the Van Dyck, offered by the Countess of Erroll, brought \$3,600. This was "The Portrait of the Three Children of Charles I," a copy of the well-known group in Windsor Castle, painted about 1635 and presented as a gift by Charles to the 10th Earl of Erroll. It went to Mr. M. M. Pomeroy.

The portrait by Zoffany of "The Family of John Wallace, Esq." sent over by Major R. E. Partridge, a great-grandson of said John Wallace, was sold to Mr. L. Adrian for \$850.

We print below all items bringing \$500 and over. When canvases brought what seemed to be relatively low prices they were not of the first calibre:

- 65—Fellin tapestry, episode from "L'Astree," early XVIIIth century; T. V. Kroll \$650
- 73—"Virgin and Child with SS. Anthony and Catherine by Girolamo da Santa Croce; H. Smith 775
- 74—"The Holy Family with Saints" by Andrea del Sarto; J. C. Grunewald 800
- 75—"Madonna and Child with a Saint" (tondo) by Bernardino Luini; A. Rudert, agent 950
- 77—"Madonna and Child with a Vase of Carnations" by Cennino Cennini; Mrs. E. A. Noble 900
- 84—"Miss Frances Shephard" by Sir Joshua Reynolds; L. J. Marlon, agent 800
- 85—"Portrait of a Lady with Negro Slave" by Sir Anthony Van Dyck; H. E. Russell, agent 700
- 87—"Miss Elizabeth Hamilton" by Sir Peter Lely; H. E. Russell, agent... 650

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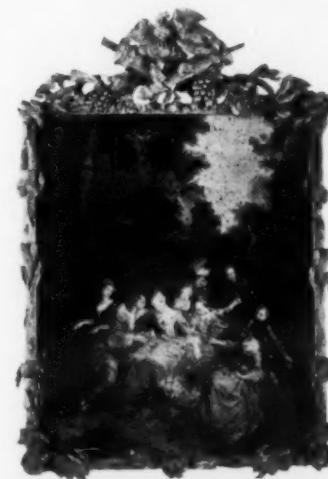
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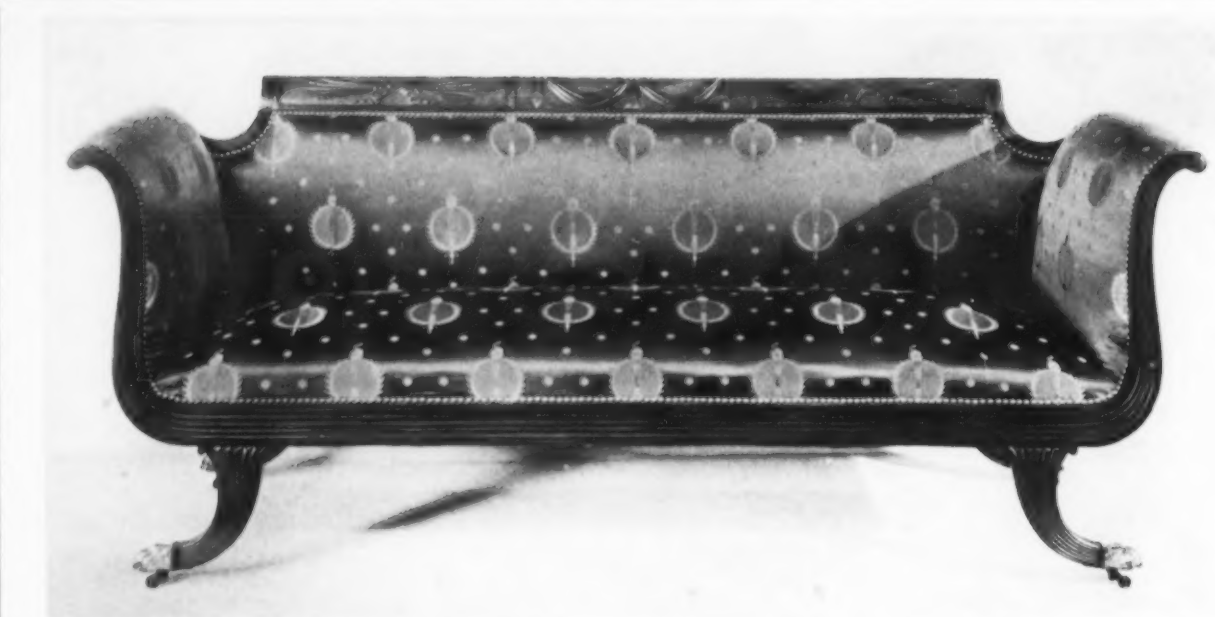
HYDE, LOWESTOFT,
FURNITURE, ETC.

Sale, May 6, 7, Afts.
Exhibition, April 30

An unusually fine collection of Lowestoft and distinctive English, French and American XVIIIth century furniture and decorations, including several beautiful Duncan Phyfe pieces, the property of J. A. Lloyd Hyde of New York City, will be sold at the American-Anderson Galleries on the afternoons of May 6 and 7. Exhibition begins today, April 30.

Seldom does such a large collection of the old Lowestoft appear in the auction market. Among the Lowestoft is a dinner service of 101 pieces, beautifully decorated in blue and gold with borders of formal leafage, stippled or lattice ornament, and minute stars. It is of the famous "lemon peel" quality and in superb condition. Soup, dinner and dessert plates are included. A dessert service of about 1790 is for thirty persons, each piece decorated with a different subject.

In addition to the important services, the separate items include armorial punch bowls, some exceedingly rare. On one of about 1795 the words "General" and "Wales" are discernible in the partly obliterated inscription, and it is believed to have originally read as follows: "Gift of General George Washington to George, Prince of Wales." The bowl, which was purchased in London in 1930 of



IMPORTANT CARVED MAHOGANY SOFA

By DUNCAN PHYFE, NEW YORK, 1810-15

Included in the sale of the J. A. Lloyd Hyde collection which will take place at the American-Anderson Galleries on May 6 and 7.

an old retainer of the royal family, has been subjected to expert test by means of the violet ray, and the remaining part of the inscription has been found to coincide perfectly with the above quoted legend.

Decorated urns with covers, soup tureens, platters, tea pots, and tea cups and saucers also appear in the Lowestoft, many of which have the arms of the City of New York. A Nanking porcelain dinner service was made for the European market early in the XVIIIth century, and a child's Staffordshire toy dinner service, made about 1820, is similar to one which was formerly in the George Washington Hunter collection.

Among the Duncan Phyfe furniture a lyre-shaped sofa has the original finish. It was made in New York for a New York family, in whose house Aaron Burr and Lafayette are known to have been entertained, and it has been handed down in this family until the present time.

There is also a Duncan Phyfe writing cabinet, and a finely carved and figured mahogany Duncan Phyfe sideboard. A somewhat similar sideboard was shown in the Girl Scouts Loan Exhibition. The present example was originally owned by Abigail Hitchcock of Troy, N. Y., who celebrated her golden wedding in 1816.

In the American group likewise occur fine Heppelwhite and Chippendale, as well as earlier pieces. An inlaid mahogany card table with a fragment of the maker's label, made about 1790, is a rare New York piece with the original finish.

A decorated and gilded wall mirror, about 1810, is similar to one in the Metropolitan Museum. On the glass frieze Minerva is seen holding a serpent wand and a bag of gold and with other symbols is supposed to represent the amicable trading relations at that time existing between the United States and France.

In the English furniture of the

XVIIIth century, in which occur Queen Anne, Heppelwhite and Sheraton items, a Queen Anne red and gold lacquered tall-case clock bears on the dial the name of "Thom. Elliott, London," while a George III inlaid mahogany tall-case clock is signed "Thom. Gruchy, Jersey, C. I."

In the French section, two finely carved Louis XV armchairs in beechwood with brocade medallion backs are by the famous *ebeniste*, Jacob. Another rare armchair of the same period, caned and laqué carved, in original condition, is stamped "JACALLOIS" under the seat frame.

In addition to Georgian glass, pewter, Sheffield plate of the period of George III, early American engravings and lithographs, and English, Irish and American glass, the dispersal includes a fine group of Georgian glass hanging lamps and wall sconces, all dating back to about 1800, and a small group of Chinese paintings on silk of the Ch'ien-lung and K'ang-hsi periods and painted wall paper panels, including a set of twelve late Ch'ien-lung examples.

Among the various odd items, two brass trumpets are of historical interest, both from the Duke of Cambridge's collection of brass instruments sold in London in 1921. The inscription on one states that the piece was taken from Washington's rebels by General Howe at Brandywine Creek, and the other reads "General G. Washington's Bugle, Faunces Tavern, N. Y."

A third unusually interesting historical object is a painted tin and horn lantern from the *U. S. Frigate, Constitution*. This rare lighting apparatus was used on the famous vessel before the use of whale oil and is the only example known to the Navy department. It was purchased by the present owner from descendants of a sister-in-law of Commodore Isaac Hull, one-time Commander of the *Constitution*.

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HEARN FURNITURE AND OBJETS D'ART

Exhibition, April 30
Sale, May 5

The collection of art objects formed by the late George A. Hearn of New York City will be sold at the American-Anderson Galleries on the afternoon of May 5, after an exhibition period of five days, commencing on April 30. A very extensive group of ivories, including a six-foot carved ivory model of Maximilian's triumphal car is a feature of the dispersal. The furniture includes a set of six Louis XV armchairs and a matching settee, carved, gilded and covered in fine Aubusson tapestry. XVIIIth century Gobelins decorates a carved and gilded bergere of this same period. In addition to the above-mentioned categories, miniatures, bonbonnières, bibelots, Chinese porcelains, Hispano-Moresque ware, bronzes, mineral carvings, lacquer and a few mezzotints appear in the sale.

The model of Emperor Maximilian's triumphal car is believed to be the work of an XVIIIth century French craftsman and is in a perfect state of preservation. The details of the carving are very beautiful. Also among the ivories appear a polychromed Rhenish diptych, depicting the Crucifixion and Deposition; a Spanish XVIIIth-XVIIIth century "Madonna of the Sea" and a group of Renaissance specimens. The latter category includes a triptych with scenes from the Old and New Testaments; a skillfully carved "Deposition" of French provenance; a "Pieta," robustly carved in the Flemish manner and a "Seated Madonna and Child" somewhat conventionalized. Illustrative of XVIIIth century craftsmanship are a skillfully carved "Christ Bound to the Pillar," a "Crowned Madonna and Child" and three carved relief panels with intricate carving of a cavalcade, dated 1641, and probably emanating from Bavaria. In the XVIIIth century group interesting Spanish, French, Bavarian and other examples appear. In addition to the statuettes, plaques, etc., there are a cardinal's and a bishop's carved ivory and ebony crozier. In an unusual relief subject, "The Last Supper," the figures have the ascetic expression generally associated with XVth century Franco-Flemish art.

In addition to the carved, gilded and tapestry covered furniture already mentioned, there is a Louis XV fire screen in XVIIIth century Beauvais tapestry, with the signature of the weaver "Neilson" woven into the upper panel. Another carved and gilded fire screen in Aubusson dates from the Louis XVI era.

Bronzes include an animal group of a jaguar devouring a hare after Barye, having the artist's signature, but cast by Barbedienne after the sculptor's death. There are also groups in this medium after Clodion. A pair, signed by this artist, depicts nymphs in a Bacchanalian dance and a fine signed cast of considerable age, shows a seated faun sleepily rubbing his eyes. A pair of bronze groups of nude putti are also inscribed with this master's name. A number of French XIXth century signed examples also appear in the dispersal.

Among the miniatures, occur two bust portraits attributed to Cosway—one of a lady in a white fichu, the other depicting Caroline, Princess of Wales, wearing the royal crown and a frilled muslin dress.

Desirable Chien Lung and Kang Hsi items are offered in the section devoted to mineral carvings and porcelains.

BOOKS, MSS., ETC.

Exhibition, April 30
Sale, May 10, 11, Afts.

A portrait of Abraham Lincoln, painted from life by George F. Wright, and the famous "Century Vase," which was exhibited in the Centennial Exposition at Philadelphia in 1876, are among the very interesting items which will appear in a sale consisting mainly of first editions, literary and historical autograph letters and manuscripts, the property of various collectors, which will go on exhibition at the American-Anderson Galleries on April 30, prior to their dispersal the afternoons of May 10 and 11.

A most unusual XVth century *Book of the Hours* also occurs in this sale, with its fifty-seven beautiful miniatures containing several times the usual number found in *Horae* of the period.

The "Century Vase," which was made in Greenwich, L. I., is twenty-one inches high and portrays American subjects entirely. On each side of the vase are two white medallion portraits of Washington after the manner of Wedgwood, while in the same treatment in low relief on the base are scenes having to do with American history. This vase is mentioned in Barber's *Pottery and Porcelain of the United States*.

NATIONAL ART GALLERIES

DAVIDSON, CURRIER &
IVES PRINTS, ETC.
Sale, May 4 at 8

MISCELLANEOUS, FURNI-
TURE, CHINESE POR-
CELAINS, ETC.

Sale, May 6, 7, at 2
Exhibition, begins May 2 at 2

The National Art Galleries in the Rose Room of the Hotel Plaza will hold a one-session sale of Currier & Ives and other old prints next Wednesday evening, May 4, and a two-session sale of fine old English furniture, decorations, Chinese porcelains, etc., on the afternoons of Friday and Saturday, May 6 and 7. The Currier and Ives collection has been consigned by Mrs. A. R. Davidson of East Aurora, N. Y., and the miscellaneous collection of household furnishings is the property of an English gentleman, with additions.

At the evening sale over a hundred and fifty Currier and Ives items comprise examples of all the various series published by these so-called "print-makers to the American people," including a number of the most sought, rare specimens in excellent condition. In the historical group is the very rare "Surrender of Cornwallis at Yorktown," small folio and framed. American Rural Scenes include "New England Winter Scene," large folio, likewise one of the scarce numbers. Then there is the decorative "Winter Morning," medium folio. American Ships include twenty examples, and in the American Sports series will come up the well known, highly valued "The Cares of a Family," large folio, as well as "American Field Sports." Among nearly fifty American Views will be found "Gold Mining in California," small folio.

The miscellaneous section not by Currier & Ives consists of more than thirty numbers. Here an early American map, "Novi Belgii," engraved in color by Justo Danckers about 1680, and a colored lithograph by Ferd. Mayer & Sons of "The Proposed Arcade Railway Under Broadway Near Wall Street, New York," are notably rare and in good condition. Of several English mezzotints two hunting scenes are sure to attract attention.

(Continued on page 16)

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COMING AUCTIONS

(Continued from page 15)

The one is "Sir Richard Sutton and the Quorn Hounds," published by H. Graves & Co. in 1855 and engraved by F. Bromley after F. Grant. The other is "The Meet of the Vine Hounds," 1844, engraved by W. H. Simmons after H. Calvert.

In the Friday and Saturday afternoon sessions devoted to old English furniture, decorations and Chinese porcelains from the collection of an English gentleman, the large selection of vases, figures and carvings from the Chien Lung, Kang Hsi, Ming and other periods is especially notable. Among the early examples in carved, lacquered and gilt wood, a series of eighteen Ming figures of Chinese immortals are outstanding. Likewise dating from this period are an interesting figure of the God of War, coming from a temple on the outskirts of Peking, and several pairs of glazed pottery kyilins with riders, decorated in three-color glaze. A series of picturesque pottery roof tiles in green, yellow and black are also characteristic works of this era.

Attractive Chien Lung pieces include three porcelain vases in blue and white with individual variations of the popular dragon, phoenix and cloud motives, a pair of ball shaped famille rose jars and a series of "joss" boy figures. In addition, collectors will find a good selection of Yung Cheng and Tao Kuan pieces as well as decorative Ming and Sung figures of kyilins, parrots, etc. Colorful sang de boeuf, powder blue and other monochrome glazes occur as well as some interesting celadons. The earliest piece is a Kansu pottery jar of the Wei dynasty with primitive geometrical motives.

In the group of old English furniture there are Georgian and Sheraton mirrors and tables, a Queen Anne walnut chest of drawers and sets of Adam and Chippendale chairs, as well as a handsome pair of Sheraton mahogany bookcases. A decorative Louis XIII armchair appears among the French pieces.

Some handsome tea services are a feature of the group of European porcelains, there being complete and partial sets in Sevres, Wedgwood, Meissen and English XVIIIth century wares. Besides a series of old copper luster, the manufactories of Dresden, Staffordshire, Derby, Lambeth, Delft, Spode and other centers are represented by interesting pieces. Pewter, tole ware, glass, antique and modern silver, a few Oriental rugs and paintings and Satsuma pottery and Japanese cloisonne further round out the dispersal.

Especially noteworthy in the group of decorative furnishings are brass fireplace sets, candelabra, lamps and clocks, this series including some handsome French pieces. Among the objets d'art are ornaments in brass and silver as well as a number of bronze groups and figures.

PLAZA ART GALLERIES
TURNER-BISHAM PRINTSExhibition, April 30
Sale, May 5, 6

From Saturday, April 30th, until time of public sale, Thursday and Friday evenings, May 5th and 6th, the Plaza Art Galleries, Inc., will have on exhibition a fine collection of modern etchings formed by Mr. George Turner of Wilmington, Delaware, together with Currier & Ives Lithographs and other American and English prints from the portfolios of Mr. Bisham of New York City.

Among the etchings will be found examples of Blampied, Benson, Bone, Cameron, Haden, McBey, Whistler, Zorn and many others.

The American and English lithographs comprise many examples of Currier & Ives, including a large folio, "The Old Homestead in Winter," "The Farmyard in Winter," and a small folio, "The Old Farm House."

There are also numerous American maps, sporting prints, marine subjects and American views.



PORTRAIT OF DON DIEGO FELIX DE ESQUIVEL Y ALDAMA
By MURILLO

This canvas, from A. de Beruete collection and published by August L. Mayer in Murillo, 1921, is included in the Montllor sale at the Plaza Art Galleries on May 5, 6 and 7.

Many Rarities in Montllor
Sale at Plaza Art Galleries

Coming as the climax of the auction season the Plaza Art Galleries will sell during the week beginning May 1st a collection that is, without question one of the finest selections of Spanish art New York has been offered in years.

It includes very fine importations from Spain by the old established firm of Montllor Brothers of this city, specialists in Spanish art and antiques. That the opportunity to view this assemblage should come just at a time when Spain is making every effort to retain its art treasures by means of listing every work of consequence and by drastic regulations to prevent their crossing the frontiers should add much interest to this sale.

It is to be noted that since the change of regime in Spain a year ago, the eyes of many art collectors in the principal markets of the world have been focussed on that country. This is only natural because at the very formation of the republic pledges were made by several leaders in order to foster national pride and dignity that the sale and exportation of their rare antiques and objects of art would no longer be tolerated. Thus the work of Spanish old masters and craftsmen will henceforth be preserved in their original places for the benefit and enjoyment of national posterity. While up to now, the restraint has been regulated mostly by decrees, it is already accepted as a foregone certainty that

the time is not distant when stringent laws will be enacted to govern this entire subject.

Combined with an excellent variety of fine antique furniture and other objects of art, the collection features, above all, a very important life-size portrait of Don Diego Felix de Esquivel y Aldama, Knight of Santiago, by Bartolome Esteban Murillo, emanating from the private collection of the late A. de Beruete of Madrid, along with primitive carvings ranging from the XIIth to the XIVth century. Worthy of special notice are several primitive panels of the Catalan School, among which, of rare excellence, are a pair of painted Gothic doors by the hand of Pere Espalargues, one of the well-known masters of the XVth century whose works are to be seen in several museums and private collections here and abroad.

Exhibition begins Sunday, May 1, and continues throughout the week until the sale Thursday, Friday and Saturday, May 5, 6 and 7, at 2 P. M.

The Liturgical Library
Bourbon-Parma

COLLECTION OF MANUSCRIPTS, WITH
MINIATURES and BOOKS, WITH WOOD-
CUTS PRINTED IN THE XVth and XVIth
CENTURIES

HAVING FORMERLY BELONGED TO
THEIR ROYAL HIGHNESSES THE DUKES
CHARLES LOUIS OF BOURBON
and ROBERT OF PARMA

SALE BY AUCTION ON
May 30th, 31st, June 1st, 1932

AT THE
HOTEL DROUOT
9 Rue Drouot, Paris

About one hundred UNICA, which cannot be traced as being on the market for nearly one century. Breviaries and Missals printed on vellum. Precious old bindings and beautiful bindings by Lortic and Capé.

This sale will be of interest to the collectors of Liturgica as well as to collectors of books, with woodcuts; incunabula printed in small towns; unique editions and those printed on vellum and, last but not least, to the amateurs of fine old and modern bindings.

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128 Bd. Saint-Germain
PARIS

ULRICO HOEPLI
Librairie Ancienne
Galleria de Cristoforo
MILAN

Apply for the illustrated catalogue of the sale, containing
345 items.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY, surveying the many arts as the related functions of civilized life. "To the artist—painting, sculpture, drama, architecture, music, etc. are different ways of living. To other men—they are important aspects of life itself. We stand between past and future, between our heritage and our ultimate goal. The record of our present accomplishments in the arts is the test of our ultimate value to civilization."

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—
Old English coaching prints.

Ainslee Gallery—Waldorf-Astoria, Park Avenue and 50th Street—Paintings by Pietro Biagini, to May 15.

American-Anderson Galleries, 30 East 57th Street—10th Annual Spring Salon, Apr. 26-May 14.

American Folk Art Gallery, 113 West 13th Street—Early American paintings, etc. (Open by appointment).

An American Place, 509 Madison Avenue—New photographs by Paul Strand and paintings on glass by Rebecca S. Strand, Apr. 9-May 9.

American Woman's Association, 353 West 57th Street—Decorations in all media, until June 1. Sculpture in the patio, to July 1.

Architectural League, 115 East 40th Street—Architectural drawings by the late Bertram Grosvenor Goodhue, May 3-16.

Arden Gallery, 460 Park Avenue—Paintings of gardens and flowers by George Stonehill, to May 20.

Argent Galleries, 42 West 57th Street—Annual spring show by members of the National Ass'n of Women Painters and Sculptors, throughout May. Children's portraits by Mary Young, May 2-15.

Art Center, 65-67 East 56th Street—Work by members of the N. Y. Society of Craftsmen, semi-permanent. 11th Annual Exhibition of Advertising Art by the Art Directors' Club, until May 14. The Designer and Industry.

Averell House, 142 East 53rd Street—Art for the Garden.

Babcock Art Galleries, 5 East 57th St.—Water colors of Mexico by John Kellogg Woodruff, Apr. 23-May 7.

Bachstutz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—The Stephan von Auspitz collection.

Balzac Galleries, 449 Park Avenue—American landscapes by Elliott Orr and Chinese paintings by Yun Gee, May 3-28.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

John Becker, 520 Madison Avenue—Water colors by Carlos Merida, Apr. 15-May 15.

Boehler & Steinmeyer, Inc., 1112-Carlton Hotel, Madison Avenue at 46th Street—Old masters.

Bourgeois Galleries, 123 East 57th Street—Old and modern paintings.

The Brevoort, Fifth Avenue and 8th Street—The panorama of Washington Square, through June 4.

Brooklyn Artists' Gallery, 212 Hicks Street—Paintings by Brooklyn and Long Island artists, through May 1.

Brooklyn Museum, Eastern Parkway, Brooklyn—Sculpture by Carl Milles, exhibition by the Scandinavian American Society, opening of Renaissance Hall and gold and pottery excavated in Panama, Apr. 11-May 15.

Brownell-Lambertson Galleries, 108 East 57th Street—Work of contemporary painters and sculptors for contemporary homes; modern decorative appointments.

Brummer Gallery, 55 East 57th Street—Antique works of art.

Bucher Galleries, 485 Madison Avenue—Antiques, tapestries and objects of art.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Charles of London, 52 East 57th Street—Paintings, tapestries and works of art.

Caz-Delbo, 561 Madison Avenue—French caricatures from Daumier to the present day, May 2-15.

Amy Richards Colton, 541 Madison Avenue—Garden and porch furniture, etc.

Commodore Hotel, Grand Central Station—Four portraits of Washington never exhibited before.

Cronyn & Lowndes Galleries, 681 Fifth Avenue—Paintings by Mrs. Stephen S. Wise and nudes by modern masters, to May 14.

Daniel Gallery, 690 Madison Avenue—American paintings.

Decorators' Club Gallery, 745 Fifth Avenue—Handpainted wall paper and water colors by Emily L. Muir and Wm. H. Muir, Apr. 27-May 7.

Delphic Studios, 9 East 57th Street—American prints and miniature modernesques by Harry Knox Smith.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Herbert J. Devine, 42 East 57th Street—Early Chinese bronzes, jades, pottery, paintings and sculpture. Scythian art.

Downtown Gallery, 113 West 13th Street—Paintings of New England by a New Englander, Marsden Hartley, to May 15.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Paintings by Arnold Wiltz, to May 4.

Durand-Ruel Galleries, 12 East 57th St.—Summer exhibition of modern French paintings.

Durlacher Brothers, 670 Fifth Avenue—Old masters and antique works of art.

Ehrich Galleries, 36 East 57th Street—Garden furniture and accessories, and paintings by old masters, throughout May.

Eighth Street Gallery, 61 West 8th Street—Miscellaneous exhibition of work by contemporary American artists.

Ferargli Galleries, 63 East 57th Street—Paintings by Alice Stallknecht, May 2-14.

Gallery, 144 West 13th Street—Paintings by Milton Avery, to Apr. 29.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Prix de Rome competition designs of paintings and sculpture, May 3-7. Paintings of seamen and the sea by Coulton Waugh, May 3-14. Water colors and etchings by Frank W. Benson, etchings by Hansen, Martin Lewis, Gifford Beal and Levon West; and portrait-etchings of Hoover, Lincoln, Edison, Lipton, Shaw and others, throughout May. American masterpieces of painting acquired by a collector over a period of 25 years. Claude Buck's recently medaled "Girl Reading."

Gwendolyn Maloney Galleries, 1273 Madison Avenue—Paintings by Thomas Donnelly, Apr. 25 to May 14.

Harlow, McDonald, Co., 667 Fifth Ave.—Prints by Dorsey Potter Tyson and a group of prints by contemporaries.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Americans.

P. Jackson Higgs, 32 East 57th Street—Old masters from the XIVth until the XIXth century.

International Gallery (Marie Sterner's), 9 East 57th Street—Group show by Beaudin, Ernst, Alice Halika, Lurcat and Marcoussis, through May.

Edouard Jonas de Paris, 9 East 56th St.—French XVIIIth century furniture, etc., "primitive" paintings and paintings of the XVIIIth century French and English schools.

Jones and Irwin, 15 East 57th Street—Decorations by Allen Saalburg.

Kennedy Galleries, 785 Fifth Avenue—Paintings and prints of the American Indian, through May.

Keppel Galleries, 16 East 57th Street—Water colors and drawings, through May.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Contemporaneous American prints, through May.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—Portrait drawings by Albert Sterner, May 2-14.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by Nan Watson, to May 14.

J. Leger & Son, 695 Fifth Avenue—XVIIIth century English portraits and landscapes.

Leggett Studio Gallery, the Waldorf-Astoria, 50th Street and Park Avenue—Flower paintings by Henry Eyland Simmons, water colors by Henry Theodore Leggett, and pencil drawings by Nijinsky, to June 1.

John Levy Galleries, 1 East 57th Street—Recent paintings by Leopold Seyffert, to May 7.

Julien Levy Gallery, 602 Madison Avenue—Photographs by New York photographers, beginning May 2.

Macbeth Gallery, 15 East 57th Street—Worth while paintings by men of the younger group, May 2-14.

Macy Galleries, 34th Street and Sixth Avenue—Exhibition to celebrate the Washington Bicentenary. Contemporary art.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces). Japanese 'exiles from the Bing collection, through June 26. European printed fabrics of the XIXth century, through Oct. 2. Recent Egyptian accessions (3rd and 5th Egyptian rooms). Washington Bicentennial exhibition, through November 27.

Midtown Galleries, 559 Fifth Avenue—Group show by contemporary Americans.

Mitch Galleries, 108 West 57th Street—Paintings by student competitors for the Chandler prize, May 2-14.

Montross Gallery, 785 Fifth Avenue—Group exhibition by American artists.

Morton Galleries, 127 East 57th Street—Water colors by Elsiehemius and recent oils by Cordray Simmons, Apr. 25-May 7.

Museum of the City of New York, Fifth Avenue at 104th Street—Historical exhibits relating to New York City.

Museum of French Art, 22 East 60th Street—XVth to XXth century French prints, through May 1.

Museum of Modern Art, 11 West 53rd St.—Murals by American painters and photo-murals, May 4-Aug. 1.

Museum of Science and Industry, 220 East 42nd Street—Industrial subjects by Gerrit A. Beneker.

I. H. Neumann, New Art Circle, 9 East 57th Street—Work by Gerrit Hondius, May 2-14.

Newark Museum, Newark, N. J.—The Jaenne loan collection of Chinese and Japanese art. Colonial life, celebrating the Washington Bicentennial. Modern American paintings and sculpture. Medals made in Newark. Thomas Lynch Raymond's models of church sanctuaries. Closed Sundays, Mondays and holidays.

Newhouse Galleries, 578 Madison Avenue—One-man show of paintings by Zoltan Sepeshy, to May 10.

New School for Social Research, 66 West 12th Street—Work by contemporary artists, until May 25.

New Historical Society, 170 Central Park West (76th Street)—Exhibition of Washingtoniana, throughout 1932. Old American portraits.

New York Public Library, 476 Fifth Ave.—Early views of American cities. Lithographs by Minna Citron and water colors by Lester Gross, through May 2.

New York School of Design, 625 Madison Avenue—Exhibition of student work, through May 6.

New York Water Color Club, 215 West 57th Street—43rd annual exhibition, to May 9.

Painters' and Sculptors' Gallery, 22 East 11th Street—Work by I. Iver Rose, Harry Sholder and Milton Mayer, throughout May.

Frank Partridge, 6 West 56th Street—Old English furniture, Chinese porcelains and paneled rooms.

Frank K. M. Rehn, 683 Fifth Avenue—Drawings by John Carroll, to May 14.

Reinhardt Galleries, 730 Fifth Avenue—Old masters. Contemporaneous French and American paintings.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver, Sheffield plate and English furniture.

Schulthels Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Water colors, drawings and etchings by Blampied, through May 14.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings. Water colors by Howlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings by Murray Hoffman, Apr. 18-May 4.

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Sidney Ross Gallery, 22 East 55th Street—2nd "Theatre in Art" exhibition, through May 10.

Silberman Gallery, 133 East 57th Street—Paintings, art objects and furniture.

S. P. R. Galleries, Inc., 40 East 49th Street—Decorative paintings by La Vi-comtesse de Vaulchier, to May 21.

Stair and Andrew, 71 East 57th Street—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Sterner, 9 East 57th Street—Paintings by Bellows, Burchfield, Flene, Henri, Karbol, Kent, Kroll, Luks, Marsh and Speicher, through May.

St. Moritz Hotel, 6th Avenue and 59th Street—Studies of children and photo-portraits by Sylvia Salmi.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—Bronze statues before Christ (Hittite, Etruscan, Greek and Egyptian).

Times Annex (7th Floor), 229 West 43rd Street—Lithographs for "Beowulf" by Rockwell Kent.

Times Gallery, 773 Madison Avenue—Present-day American artists.

Valentine Gallery of Modern Art, 69 East 57th Street—Summer exhibition of French and American paintings.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

Wanamaker Gallery, an Quatreleme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, an Quatreleme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Scythian bronzes with animal motives.

Weyhe Gallery, 794 Lexington Avenue—Mexican graphic arts, May 2-14.

Whitney Museum of American Art, 10 West 8th Street—Summer exhibition of museum holdings, to Oct. 1.

Wildenstein Galleries, 647 Fifth Avenue—Old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Omi-ye prints (auspices C. A. A.).

Howard Young Galleries, 634 Fifth Ave.—XVIIIth century English portraits, landscapes, etc.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings by Deraun, Modigliani, Utrillo, Ebiche, Th. Dehains and Richard.

A. A. D. A. TO HOLD ANNUAL MEETING

The Art Service Bureau, recently inaugurated by the American Art Dealers Association as an aid to the public in the solution of its art problems and for the dissemination of educational matter on art and artists, is already a pronounced success, according to the statement of Bertram Newhouse, chairman of the committee which controls it. Since the announcement published in THE ART NEWS and other art periodicals a month ago, requests for information and assistance have flooded the Association's offices, at 598 Madison Avenue.

Walter M. Grant, secretary of the organization, has announced that five new members have been elected to the group. They are: The Durand-Ruel Galleries, the Ehrich Galleries, Van Diemen & Company, Wildenstein & Company and the Howard Young Galleries, Inc.

The annual meeting of the American Art Dealers Association will be held on May 4 at the Madison Hotel, 15 East 58th Street.

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FOREIGN AUCTION CALENDAR

FRANKFORT

Hugo Helbing

May 3-4—Art from the castles of several princes.

May 3-4—Paintings, furniture and tapestries.

Joseph Baer

May 23—Incunabula and woodcut books.

LEIPZIG

C. G. Boerner

May 2-3—The print collection of Count Wartenburg.

May 4—French and German drawings from the Hermitage.

HAMBURG

Galerie Commeter

May 10, 11—Old and modern graphic art.

MILAN

Ulrico Hoepli

May—Rare books.

LONDON

Puttick & Simpson

May 22-25—The famous Brook collection, sold by order of Lady Louis Mountbatten.

May 31—Paintings by old masters, including an important Goya and works by English masters.

Christie's

May 23-27 and May 30, 31 and June 1—The important collection of old English furniture, objects of art and silver plate, pictures, tapestry, rugs and books, the property of Sir John Ramsden.

Sotheby's

May 4—Chinese porcelain figures of birds; an important pair of Ming figures of Spotted Deer, also two very rare Meissen figures of Goats by Kaendler, the property of a Gentleman.

May 5—Valuable Chinese pottery and porcelain figures and a superb Fukien seated Buddha; textiles, jades, etc.

May 10—A choice collection of swords, fire-arms and other weapons; Defensive Armor, etc., the property of Major Th. Jakobsson of Stockholm.

June 7—The first portion of the well known collection of Western Mass., the property of A. Chester Beatty, Esq.

June 8—The well known collection of important Italian Majolica; also bronzes, statuary, velvets, textiles and embroideries, fine Oriental rugs, etc., the property of Herr Kurt Glogowski of Berlin.

June 9—Important pictures by old masters of the Italian, Dutch and English Schools, comprising the property of the late Earl of Moray removed from Kinfauns Castle, Perth, and of the Earl of Glasgow, D. S. O., including a portrait of Viscount Perry by Gilbert Stuart, etc.

PARIS

Hotel Drouot

May 30, 31 and June 1—The important liturgical library of Bourbon-Parma, including about 100 unique specimens.

Galerie Georges Petit

June 9—Pastels, water colors, gouaches and drawings, from the collection of "Monsieur S." including works by Bracque, Cezanne, Corot, Courbet, Degas, Delacroix, Van Gogh, Monet and other modern masters.

June 2, 3—Paintings and drawings by old and modern masters, important works by Rodin and Barye, modern prints, Egyptian, Greek and Roman antiquities, XVIIIth century objects d'art, the collection of George Haviland.

June 7, 8, 9—The George Haviland collection of Japanese lacquer of the XVth-XIXth century, pottery, netsukes, sculptures, bronzes.

NEW YORK AUCTION CALENDAR

Amerienn-Anderson Galleries

20 East 57th Street

April 30, aft.—The art collection of the late Sir William H. Bennett.

May 5, aft. and eve.—The art collection of the late George A. Hearn, by order of the Hearn legatees.

May 6, 7, afts.—XVIIIth century and Duncan Phyfe furniture, Lowestoft, Sheffield plate, etc., belonging to J. A. Lloyd of N. Y. C. Exhibition begins April 30.

May 10, 11, afts.—Books, autographs, a Lincoln portrait by George F. Wright.

National Art Galleries

Rose Room, Hotel Plaza

April 30, at 2:15—Antique and modern furniture and decorations, by order of H. F. Huber.

May 4, eve.—Currier & Ives lithographs and other old prints, by order of Mrs. A. R. Davidson of East Aurora, N. Y. Exhibition begins May 1 at 2.

May 6, 7, afts.—Old English furniture, decorations, Chinese porcelains, the property of an English gentleman. Exhibition begins May 1 at 2.

Plaza Art Galleries

9 East 59th Street

April 30, at 2—English furniture, Chinese porcelains, bronzes, textiles and library, removed from the apartment of J. Stewart Carstairs, bankrupt, by the U. S. District Court, with additions.

May 5, 6, 7, afts.—Spanish furniture, pictures, textiles, etc., by order of Montllor Brothers. Exhibition begins May 1 at 2.

May 5, 6, eves.—Modern etchings collected by Mr. George Turner of Wilmington, Del., and Currier & Ives lithographs, other American prints and English prints from the Bisham collection (N. Y. C.).

Bains Auction Rooms

8 East 52nd Street

May 4, 5, 6, afts.—Antique and modern furniture, Sheffield plate, silver, Chinese porcelains, lamps, accessories, oil paintings, Oriental rugs, etc., from various private consignors and others, together



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with a group of fine leather and decorated screens, by order of George G. Thompson Co. Exhibition begins May 1 at 2.

May 7, aft.—Rare old Chinese porcelains, snuff boxes, brocades, jades and other precious stones, etc., from a private collection. Exhibition begins May 1 at 2.

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TOMORROW (SUNDAY) from 2 to 5 p. m. and CONTINUING DAILY UNTIL SALE, from 10 a. m. to 6 p. m. at the

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